Who is the Monster in Mary Shelley’s *Frankenstein*?

A Psychoanalytical Reading of the Double Nature of Victor Frankenstein.

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c-essay

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1. Introduction

It has been nearly 200 years since the author Mary Shelley began the process of writing a story which would become one of the world’s most famous horror stories. She had run away with her lover, Percy Shelley, and they ended up with some friends in Switzerland. The summer weather was all but encouraging and their close friend Lord Byron came up with the idea of a writing competition to keep the dull rainy days at a distance. The nature of the Alps, together with the dreary weather seems to have presented the ultimate scenery for eighteen year old Mary Shelley to invent the story of *Frankenstein*.

The narrative in *Frankenstein* revolves around a young scientist, Victor Frankenstein, who becomes obsessed with the idea of creating life out of inanimate matter. After nearly two years he succeeds in his task. With a spark of lightning his handcrafted creature awakens only to see its creator flee out of the room. Judged exclusively by its hideous appearance, the creature is mistaken for a dangerous monster.

One interesting thing is that people are familiar with the fact that there is a monster in the story, but they tend to confuse the two main characters of the novel, Victor Frankenstein and the creature. They often mistakenly think that Frankenstein is the monster, which might not be so strange given the title of the novel. The aspect of the monster is perhaps the most intriguing part of the story, but what will be shown in this essay is that appearances can be misleading. What becomes of you as a person is based on your different experiences in life. I will show that in Mary Shelley’s *Frankenstein* we meet a “monster of the soul” in the narcissistic Victor Frankenstein, who creates a being he is not capable of caring for in his own handcrafted “monster of the body”.

After the introduction, the definition of a monster will be presented. This will be followed by a short explanation of terminology used in this essay to support the arguments based on the psychoanalytic approach. The main text consists of how the creature is shaped by its
surroundings followed by a display of proof of the creature’s non-violent tendencies. Thenceforth follows the analysis of Victor Frankenstein’s complex nature and finally the conclusion.

2. Definition of a Monster

The word “monster” has been around for a very long time. Depending on where on the globe we look or at what time in history, there are different interpretations of this word. Originally “monster” derives from the Latin word *monstrum*, which stands for omen, something that is believed to be a sign or a warning, unpleasant or disagreeable of some sort. When consulting a dictionary there are several different definitions provided, but the two most common are someone/thing who deviates from the norm, i.e. a person of unnatural or extreme ugliness, and/or a person of extreme wickedness and/or cruelty (*Dictionary and Thesaurus – Merriam-Webster Online*). These can be seen as two sides of the same coin and it is important because this is similar to what Mary Shelley tries to tell us in *Frankenstein*.

In her article “Early Modern Perceptions of Deformed Bodies,” Elena Lazzarini points to 16th century Florentine scholar Benedetto Varchi, who claimed that we must distinguish between a physical monstrosity, which he called monsters of the body, and a psychological one, which he labeled monsters of the soul. A monster of the body was someone deformed from birth, who in some way deviated from everything perceived as normal. In his explanation of monsters of the soul, he suggested that they inhibit four inner feelings: common sense, imagination, memory and inner thoughts (427). These two concepts, monster of the soul and monster of the body, establish the definitions which will be used in this essay. In Mary Shelley’s *Frankenstein*, we meet a “monster of the soul” in the egotistical Victor Frankenstein, who creates a being, a “monster of the body”, for whom he is not capable of caring.
3. Relevant Psychological Terminology
The main psychological theories used in this essay are based on the works of Sigmund Freud, who was the founder of psychoanalysis. Special attention will be given to his categorizations of the different defense mechanisms. There are several defense mechanisms, but the analysis of Victor Frankenstein concentrates on five of them. What follows is a general presentation of Freud’s basic theory and an overview of the defense mechanisms mentioned in the analysis. This section ends with short explanations of narcissism and Maslow’s hierarchy of needs respectively.

3.1. The Id, the Ego and the Superego
In his psychoanalytical theories, Sigmund Freud presented us with models for how the human mind works. He divided the mind into three categories: the id, the ego and the superego, and connected them with the idea of both a conscious and an unconscious mind. He explained it as when a child is born, it is only a mass of id with a set of desires. The id only exists here and now, and does not make any plans for the future, its only lead word being yes. It has been compared with a spoiled child in that it wants what it wants when it wants it. The id can never be separated from the unconscious. All it stands for is desire and wants, and at the same time it has no morality. The id seeks the release of tension and cannot tolerate frustration. It operates according to the pleasure principle. This can be defined as the id seeking pleasure and immediate gratification while avoiding suffering and pain.

The ego, on the other hand, is the more organized and realistic part, which experiences and senses the outside world. It can be seen as the individual’s image of him-/herself, as a self-conscious being (Thurschwell 82). The ego is the reasonable facet, which holds back and tells the psyche to wait. The ego needs to find a balance between the primitive drives and reality, while satisfying the id and the super-ego. It operates according to the reality principle
which means that it takes into account the obstacles of reality. The ego still searches for
pleasure, but is held back until a time when maximum pleasure with the least pain can be
obtained.

The superego is the self-critical aspect of the ego; that which judges the conscious and
unconscious decisions of the id and the ego (Thurschwell 91). This is what is referred to as
the conscience, the facet which controls the good and bad behavior according to the set of
rules of the external, social world (Cervone and Pervin 83).

3.2. The Psychological Defense Mechanisms

If there is an unresolved conflict between the unconscious and the conscious, or if we
suppress painful feelings, the mind always finds alternative ways of expressing this. The mind
effectively uses different defense mechanisms to hide unpleasant or painful urges, thoughts or
feelings. Here follows a short explanation of the five defense mechanisms which will be used
in this analysis.

3.2.1. Isolation

One way for a person to deal with anxiety and threat is to isolate a troublesome event that
normally leads to painful feelings. Isolation is a defense where a person understands that
something should be upsetting them, but fails to react to it. “Yes, my uncle murdered my
father and married my mother, but so what? I’ve got a theology exam next Tuesday” is an
example where a person isolates an event and separates him-/herself from the painful feelings
(Cervone and Pervin 90).
3.2.2. Denial

Denial is relatively simple defense mechanism that people use quite frequently in everyday life, without even reflecting over it. Denial can be found in many different situations. For example, when a person hears of the death of a close friend and reacts with an “oh, no! (It is not true),” this is the reflex action of denial. People try, even in their most conscious thoughts, to deny traumatic events, falsifying reality by denying that something upsetting is true (Cervone and Pervin 88).

3.2.3 Projection

Another relatively primitive defense mechanism is projection. A person who denies internal feelings or thoughts, often deemed not acceptable in society, projects them on someone else. (Cervone and Pervin 89). For example, rather than admitting being a homosexual, an individual might claim that another person is homosexual instead.

3.2.4. Repression

A person who experiences something really traumatic and threatening to the self can store away painful feelings in the depths of the mind. In repression, a thought, idea, or wish disappear from consciousness and is thereby out of reach of the person’s awareness (Cervone and Pervin 92). It could be described as the mind selectively forgetting about whatever is troubling it.

3.2.5. Reaction Formation

In reaction formation a person defends him-/herself against an unacceptable impulse or thought which results in the expression of the direct opposite (Cervone and Pervin 91). If the mind cannot accept this impulse, the body acts out in unpredictable or exaggerated ways. A
man, for example, who has homosexual desires can show an over-exaggerated heterosexual behavior outwardly. This is a pattern of behavior that repeatedly reverses the truth: an obsessive kind of denial.

3.3. Narcissism

The term narcissism originates from the Greek mythological figure called Narcissus who fell in love with his own reflection in a pool of water. Therefore, the mental disorder of narcissism is characterized by extreme self-absorption and a person suffering from this has an exaggerated sense of self-importance, with a huge need for attention and admiration from others. Additionally, this disorder is also characterized by coolness and composure, which is disturbed only when the confidence is threatened (Encyclopaedia Britannica 327).

3.4. Maslow’s Hierarchy of Needs

In the late 20th century, Abraham H. Maslow presented what he called “the hierarchy of needs.” This formation displayed the different needs every human requires to develop into a full humanness. At the base, he established different biological needs such as hunger, sleep and thirst. At the top, he placed spiritual needs like self-esteem, affection and belonging. These needs are positioned on different levels in the actual hierarchy, but Maslow claims that they are all equally important, since “they have the same basic characteristic of being needed (necessary, good for the person) in the sense that their deprivation produces illness” (322-323).

4. The Creation of a Poor Miserable Wretch

The creature who comes to life in this novel is often referred to as Frankenstein’s monster. It is crafted quite tall and sewn together from dead, old, decaying body parts from both humans
and animals. Therefore, its appearance is extremely unpleasant. The particular choices concerning its appearance is entirely made by Victor, its creator, but still he acts surprised when his creation awakens huge and deformed. Victor has crafted a child placed in a hideous and terrifying adult body that not even he can stand to face:

Unable to endure the aspect of the being I had created, I rushed out of the room, and continued a long time traversing my bedchamber, unable to compose my mind to sleep … I threw myself on the bed in my clothes, endeavoring to seek a few moments of forgetfulness. (Shelley 45)

The English philosopher John Locke described a newborn child as a tabula rasa, a plain paper without any characters or ideas. He claimed that all reason and knowledge comes into our mind from experience (73). In the case of Victor’s creature, it is abandoned right from the start as it sees its creator flee out the door, and is thereby left all alone to experience everything in the world. The desolated creature is just as vulnerable and formable as any newborn, as suggested by professor in psychology, David R Shaffer: “They [newborns] share no prejudice or preconceptions; they speak no language; they obey no man-made laws” (2). Similarly, the creature in the novel can be characterized a tabula rasa. It is deprived of all the necessary tools for a safe and secure upbringing since Victor is not there to guide it.

Rejected by Victor, the creature is instead given knowledge of the existing world by the surrounding woods. In its close interaction with nature there are many similarities with the close relationship between a mother and her child. Alone it learns to distinguish between the different signs its body shows of the biological needs suggested by Maslow, such as hunger, sleep and thirst (323). The woods provide it with the necessary tools for its survival in food, shelter and security.
It is in the creature’s secret study of the De Lacey family from a hidden hovel that its life starts to make more sense. By observing them and their different ways of interaction, it learns about compassion and love, happiness and sadness. When the creature sees itself in a reflecting pool, it realizes the difference in appearance in comparison to the DeLaceys. “I had admired the perfect forms of my cottagers – their grace, beauty and delicate complexions: but how was I terrified when I viewed myself in a transparent pool!” (Shelley 88). Associate professor Nancy Yousef argues that “the more the creature learns about human forms of life, the more conscious he becomes of his difference” (219). With all this new knowledge come inevitable questions: “What did this mean? Who was I? What was I? Whence did I come? What was my destination?” (Shelley 99).

The more it perceives, the less it understands of its purpose in the world, since not even Victor wants to have anything to do with it. The more the creature learns about the cottagers’ lives and the way they are surrounded with love and warmth, the less it wants anything more than to be a part of their family. However, its inability to speak their language makes it impossible for it to communicate with the family. Therefore, the creature decides to be patient before making contact. Felix teaches the Arabian girl Safie French during a longer visit. This opportunity gives their hidden guest the same possibility to acquire their language in secret. Upon finding books in the woods, the creature also learns how to read. Feeling more secure than ever, the creature takes the opportunity to address the old blind man in the family one evening when he is alone. Initially, all goes well and the old man listens to what the creature has to say. It is only when Agatha, Safie and Felix return to find a hideous being at the feet of their father that the creature is torn away and battered with a stick. Yet again, it is exclusively judged by its appearance.

The DeLacey family reflects society surrounding us. People fear everything that is dark, ugly and unknown. This is too much for the creature, who just wants to die: “Cursed,
cursed creator! Why did I live? . . . my feelings were those of rage and revenge” (Shelley 104). This illustrates how the creature is giving up, unable to understand its creator’s rejection. The creature questions its existence since it is not wanted anywhere or by anyone. Prejudice against having an appearance that differs in society is strongly established, if someone looks different he or she is easily alienated. By the same token, the creature is pushed away, left alone and called a wretch, monster and fiend only because of its appalling surface. The creature in the novel is what Varchi would have called a “monster of the body” (qtd in Lazzarini).

5. The Creature Showing Evidence of Non-Violent Tendencies

The problems start when the creature first encounters humans. People scream, run away or try to beat it, which makes it confused and sad. The creature searches for belonging, another of Maslow’s equally important psychological needs, along with “self-esteem and affection” (299), but the result is always the same as it is scorned, abandoned and beaten. This anxiety, “in psychoanalytic theory, a painful emotional experience that signals or alerts the ego to danger” (Cervone and Pervin 589), could easily result in rage and frustration, but the creature does not raise a hand in any of these cases, which shows non-violent tendencies.

Instead it chooses to run away into the woods and hide from people since they tend to treat it badly for reasons it cannot fully understand. The creature strives for happiness, while it tries to avoid sadness. This behavior is closely connected to the term within psychoanalysis called the pleasure principle, where the id seeks pleasure and tries to avoid pain. In this search for happiness, Freud claims that “we are threatened with suffering from three directions: from our own body, . . . from the external world, . . . and finally from our relation with other men” (24). Freud argues that the suffering from the last source is probably the most painful one.

There are different methods to try to avoid suffering and one is “voluntary isolation, keeping
oneself aloof from other people” (24). Instead of becoming involved as a member of society, the creature isolates itself in the woods.

Understanding the poverty of the DeLacey family, the creature wants to help them in any way possible. During the nights, while in search of food, it brings firewood to the cottagers, which is another form of non-violent tendencies. The creature makes its first contact, in an attempt to come closer to the family, only to be rejected again. “Studies show that rejected children face greater risk of disturbance and abuse, this also leads to antisocial behavior and other adjustment problems later in life” (Eisenberg et al, 627). Therefore a normal reaction could result in intense rage and malicious actions due to suppressed feelings from the constant rejections: “my feelings were those of rage and revenge. I could with pleasure have destroyed the cottage and its inhabitants, and have glutted myself with their shrieks and misery” (Shelley 104). If the creature really was the monster, fiend or ogre everyone calls it, this would be an example where such a character would have acted differently. Again the creature does nothing.

Repeatedly, the miserable creature is being badly treated by the society around it. Unpleasant experience, of the kind that the creature constantly meets, can easily be denied and stored away in the unconscious, but sooner or later these feelings take on other expressions when leaking out. After every defeat the creature has a remarkable strength to rise again without displaying any dreadful anger or despair:

I felt emotions of gentleness and pleasure that had long appeared dead, revive within me. Half-surprised by the novelty of these sensations, I allowed myself to be borne away by them; and forgetting my solitude and deformity, dared to be happy. Soft tears again bedewed my cheeks, and I even raised my humid
eyes with thankfulness towards the blessed sun which bestowed such joy upon me. (Shelley 108)

At this point of constant rejection, it would not be surprising if all the unpleasant feelings the creature has stored away in the unconscious were just to flush out in rage and terrible actions. Yet instead, there are similar instances of the creature’s wanting to do well to be found in the novel. For example, when the creature hides in the woods, a young girl comes running, slips and falls into the river. A monstrous act would be to do nothing and laugh at the scene, but the creature acts instinctively. It dives into the rapid stream, manages to save the girl and drags her to the shore. As soon as the girl’s companion arrives at the river, he directly assumes that something malicious is going on, and starts shooting at the creature. This changes the creature’s thoughts due to the constant maltreatment:

This was then the reward of my benevolence! I had saved a human being from destruction, and, as a recompense, I now writhed under the miserable pain of a wound, which shattered the flesh and bone. The feelings of kindness and gentleness which I had entertained but a few moments before gave place to hellish rage and gnashing of teeth. (Shelley 108)

Eventually, all the bad treatment and the hate the creature has experienced become too much for it. The suppressed feelings in its unconscious are now streaming out. The creature realizes its own change and draws parallels with sickness: “inflamed by pain, I vowed eternal hatred and vengeance to all mankind . . . my daily vows rose for revenge – a deep and deadly revenge, such as would alone compensate for the outrages and anguish I had endured” (Shelley 108).
In what seems to be its last attempt to find a friend, the creature meets a boy in the fields. What the creature does not know is that this boy, William, happens to be Victor’s brother. The creature’s hope is raised since such a young boy must be unprejudiced. If the child could be educated to become the creature’s companion and friend, then “I should not be so desolate in this peopled earth” (Shelley 109). Again everything goes wrong and the child calls the creature a monster, ugly wretch and ogre, and simultaneously threatens it: “My papa . . . he is M Frankenstein – he will punish you. You dare not keep me” (Shelley 109).

This becomes the turning point where the creature lets loose all its inner feelings of rage and mistreatment. It swears eternal revenge against its creator and the child becomes its first victim. All the suppressed pain inside is not totally manifest yet, there is still a small glimpse of hope where the ego wants to find a solution which can benefit everyone. The solution would be if Victor creates a female companion to the creature, then it would be pleased. “If any being felt emotions of benevolence towards me, I should return them a hundred and a hundred fold; for that one creature’s sake, I would make peace with the whole kind!” (Shelley 112). The creature still clings to the wish and strong desire for love and belonging in a family which gives Victor a chance of finally bringing his creature some happiness. Unfortunately, there are no signs of any repentance of shortcomings towards the creature in the self-centered world of Victor. He cannot handle the painful feelings of fear, hurt and anxiety inside, and this triggers the defenses denial and repression in his relation to the creature. The typical pattern of Victor’s narcissistic behavior, without any empathy for the creature, results in him later breaking his vow to make a female companion.

6. The Complex Nature of Victor Frankenstein

Victor Frankenstein is brought up in a very loving and caring family. When he turns seventeen his mother dies in the complications of scarlet fever. This loss becomes more
traumatic to Victor than he allows himself to understand. The painful feelings of losing his mother are too much for Victor, who cannot see any meaning in his mother’s death. Instead of realizing that it is the way of nature, he associates her death with malevolence and evil. In the novel Victor does mention “bitterness of grief” (Shelley 35), but there is no evidence that he actually takes time to grieve. Literary scholar Pamela Thurschwell suggests that “a normal state of mourning may involve a period of serious distress and depression, but should heal itself in time” (90). Unfortunately he never gives himself the chance to mourn, since this would hurt too much. Instead he locks up all feelings inside and decides to abandon his grieving family. Effectively, he suffers from the defense mechanism isolation, shown in his thoughts, “my mother was dead but we still had duties we ought to perform” (Shelley 35).

At the University of Ingolstadt, he is still in denial of his mother’s death. He suffers unconsciously and buries himself with work, which cuts him off from his loved ones. Victor, being successful in his studies, shows the first signs of being arrogant and self-righteous. Secure in his unwavering confidence in himself, he ventures upon a task no man has ever done before. In an attempt to play God, he comes up with the idea of creating life out of inanimate matter. This egotistic behavior is an indication towards narcissism by his extreme self-absorption. “I was surprised,” he boasts, “that among so many men of genius . . . I alone should be reserved to discover so astonishing a secret” (Shelley 41).

He surrounds himself with death as he spends time in charnel houses and vaults collecting decaying body parts which will become his masterpiece.

My attention was fixed upon every object the most insupportable to the delicacy of the human feelings. I saw how the fine form of man was degraded and wasted; I beheld the corruption of death succeed to the blooming cheek of life; I saw how the worm inherited the wonders of the eye and brain. I paused,
examining and analyzing all the minutiae of causation, as exemplified in the
change from life to death, and death to life. (Shelley 41)

He faces death over and over again, but as suggested by associate professor of psychology
Will Adams, he never seems to grasp the message he sends to himself: “he must confront
death, not just bring a creature to life, but more deeply, because he never mourned the loss of
his mother” (67). Adams continues: “ironically, if he could let himself grieve, perhaps he
could bring himself back to life, back to an integrated existence and to loving participation in
the shared human community” (68). Victor still cannot reconcile with his hurting inside,
instead he projects his painful feelings of loss, grief, anger and abandonment into the lifeless
matter on his table.

In an almost pathological frenzy after neglecting everything and everyone, including
himself, he succeeds with his task of giving life to inanimate matter: “it was on a dreary night
of November that I beheld the accomplishment of my toils” (Shelley 45). Consequently, there
are no signs in the text that he has spent one single thought on what would happen if the
creature really came to life. He is driven by the fame that would come to him from creating
life. This need of admiration from others is another indication of narcissism. Unconsciously,
he is also driven by repressed grief and lack of mourning. He projects these hurtful feelings to
the lifeless matter on his table. Surprisingly, when his dream comes true and his creature
awakens, he is instead absorbed by horrible feelings: “I had finished, the beauty of the dream
vanished, and breathless horror and disgust filled my heart” (45). When the creature comes
alive and stares Victor in the eyes, all his suppressed feelings put him in a state of chock. He
runs out of the room and away from the apartment trying to deny the creature inside it. Later
when Victor returns to the apartment again, the place is empty. Not able to grasp the dreadful
thought of a monster-like creature walking the streets, instead he is joyful. “I clapped my
hands for joy” (48). This change from the unpleasant feeling of fear of a monster, to the much safer feeling of joy, makes Victor hide behind the defense mechanism reaction formation.

As suggested by psychoanalyst Barbara D’Amato, one reason for Victor’s rejection of his creature could be that “the creature represents that which Victor denies – his own fragmented alienated, and monstrous self” (126). Victor has always been perceived by his family and friends as the kind, loving and perfect son without any faults, but he has unconsciously stored away difficult memories and thoughts. Literary scholar Sara Marklund claims that “Victor himself does not fully grasp that he possesses the unflattering trait of egotism, nor do the people that surround him and love him. In fact, it is Victors inability to allow himself to have less sympathetic features, that results in his creation of a being that actually could act out the traits he denied himself” (6).

These narcissistic features make him incapable of protecting his own family from the danger lurking. Not even when his brother William is murdered, does he take the necessary action. All because Victor fears what might happen to him, if the monster finds him. When Justine, a close friend of the family, is wrongly accused of murdering William, Victors fails to tell the truth about who the guilty party is. Consequently, in his behavior as a self-centered scientist, he is unable to reveal the secret about the creature for fear of his own life. This notion of his self-importance causes Justine to be executed.

Surprisingly, initially Victor does feel some kind of remorse for having created his creature upon meeting it in the mountain and agrees to create a female companion. Arriving at this crossroads, this could have been a transition for Victor towards his integration of making inner peace with himself and becoming a whole human again. Unfortunately, this strike of remorse quickly disappears and Victor is instead haunted by the thought of another fiend walking the earth. Therefore, in his narcissistically structured life, unable to face his hurtful
inner feelings, he breaks his vow. When the creature finds out, it threatens Victor and swears that it will be present on his wedding night.

Victor remains focused on himself again as the wedding day approaches and still he stays silent. On the day of the wedding, terrified of being killed, Victor arms himself with pistols and a dagger. Remarkably, however, he does not even consider that Elizabeth, his bride, might be in danger. Victor does not unveil his fears to Elizabeth. He leaves her alone: prepared to battle for his life with the result that the bride is murdered on their honeymoon bed. His own fears and needs again and again make him abandon significant people around him. His inability to integrate the contradictory feelings inside makes it impossible for him to heal. This constant battle against death and suppressed pain keeps him from fully living and loving.

Victor turns frantic by the thought of revenge. Haunted by strong delusions and hallucinations, he believes his dead family members have returned to support him in his murderous quest: “the spirits of the dead hovered round, and instigated me to toil and revenge” (Shelley 158). Parallels can be drawn between Victor’s behavior and mental imbalance, since someone who shows signs of hallucinations and paranoia display symptoms of narcissistic psychotic disorder (Thurschwell 83). He is consumed by the thought of destroying the creature, which makes him lose his grip on reality:

I have traversed a vast portion of the earth, and have endured all the hardships which travelers, in deserts and barbarous countries, are wont to meet. How I have lived I hardly know; many times have I stretched my failing limbs upon the sandy plain and prayed for death. But revenge kept me alive; I dared not die and leave my adversary in being. (Shelley 154)
Rage and vengeance are leaking out of Victor and there is no stopping the monster of the soul that he has become from his murderous quest. Ironically, Victor never takes any responsibility for what has happened; he is never willing or capable to see his own interference and guilt. Instead of looking within to see his own part of the problem, he projects his anger onto the creature. For Victor, this denial makes all integration with the creature impossible.

7. Conclusion
This essay has argued that Victor Frankenstein has a darker side. He denies himself of being anything other than the perfect son he is perceived to be. His struggle to suppress hurtful feelings of grief makes him run away instead of confronting the pain. Victor’s isolation from his loved ones only makes the pain inside increase. No matter how hard he tries and how much he works with the creature, the distress never goes away. This attempt to hide everything on the inside finally explodes into the monster. Eventually, when the creature comes to life, Victor stands face to face with his own alienated self. The shock is too much for Victor, who flees in fear and disgust. Repeatedly the same pattern is displayed: when emotions are overwhelming, he runs away, unable to deal with them. His masterpiece, which was expected to bring him respect and fame, instead becomes his biggest fear.

Victor’s ways of suppressing his darker side, instead of acknowledging its existence, have made him a monster of the soul. In his narcissistic self-centered world there is no place for anyone else but himself. He betrays his child right from the start, because he fails to love and educate it as a parent; instead he tries to deny its existence. “This denial makes all integration with the creature impossible,” as Barbara D’Amato suggests since “he was unable to remotely consider his destructive role in the monster’s creation. Victor’s internal world was perceived as shamelessly good, precisely because the destructive, hateful parts of him were projected onto the monster” (130).
To conclude, Victor creates a “monster of the body” which in reality is a mirror of his own dark and savage side. All of Victor’s suppressed feelings can be manifested through the creature. Together they complete each other and one cannot live without the other. Victor’s constantly bad behavior, neglect and denial of the creature make him a “monster of the soul”. The creature, who wants to do good, never stands a chance without the proper guidance and love.
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